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aus den Werken klassischer und neuerer Meister

für

Harmonium und Klavier

von

August Reinhard.

Op. 15.

- | | |
|---|------|
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bei Anton Goll.

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Immortellen.

Nº 5. Tema con Variazioni von J.N.Hummel.

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Im Programm bitte den
Bearbeiter mitzunennen.

Andante con molta espressione.

August Reinhard, Op.15. Nº5.*

Harmonium.

p dolce

Klavier.

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Var.I.

This musical score, titled "Var.I.", is written for piano in A major (three sharps) and common time. It consists of 16 measures across eight systems, each with a grand staff (treble and bass clef). The piece begins with a piano (*p*) dynamic. The first system shows the right hand playing a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. The second system continues this pattern. The third system introduces a crescendo (*cresc.*) in the right hand. The fourth system features a more complex texture with rapid sixteenth-note passages in both hands. The fifth system includes a piano (*p*) dynamic marking. The sixth system shows a crescendo (*cresc.*) in the right hand. The seventh system features a piano (*p*) dynamic marking. The eighth system concludes with a piano (*p*) dynamic marking. The score is characterized by its flowing, melodic lines and dynamic contrasts.

Var. II.

The musical score for Var. II is written for piano and bass. It consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various musical notations such as dynamics (*p*, *f*, *cresc.*, *dim.*), articulation (*legato*), and fingerings (e.g., *8*). The first system shows a piano introduction with a *p* dynamic and a *cresc.* marking. The second system features a *legato molto* marking and a *cresc.* marking. The third system includes a *cresc.* marking and a *dim.* marking. The fourth system shows a *dim.* marking and a *p* dynamic. The fifth system includes a *cresc.* marking and a *p* dynamic. The sixth system features a *cresc.* marking and a *p* dynamic. The score concludes with a final chord and a *dim.* marking.

C. S. 402

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The first staff (treble clef) has a piano (*p*) dynamic marking in measure 3. The second staff (bass clef) has a crescendo (*cresc.*) marking in measure 1 and a diminuendo (*dim.*) marking in measure 3. A fermata is placed over the final note of the second staff in measure 4.

Second system of musical notation, measures 5-8. The first staff (treble clef) has a crescendo (*cresc.*) marking in measure 5, a forte (*f*) marking in measure 6, a diminuendo (*dim.*) marking in measure 7, and a piano (*p*) marking in measure 8. The second staff (bass clef) has a forte (*f*) marking in measure 6, a diminuendo (*dim.*) marking in measure 7, and a piano (*p*) marking in measure 8. A fermata is placed over the final note of the second staff in measure 8.

Var. III.

Third system of musical notation, measures 9-12. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic marking in measure 9. The second staff (bass clef) has a mezzo-forte (*mf*) dynamic marking in measure 9. A fermata is placed over the final note of the second staff in measure 12.

Fourth system of musical notation, measures 13-16. The first staff (treble clef) has a mezzo-forte (*mf*) dynamic marking in measure 13. The second staff (bass clef) has a mezzo-forte (*mf*) dynamic marking in measure 13 and a forte (*f*) marking in measure 14. A fermata is placed over the final note of the second staff in measure 16.

Fifth system of musical notation, measures 17-20. The first staff (treble clef) has a piano (*p*) dynamic marking in measure 17. The second staff (bass clef) has a piano (*p*) dynamic marking in measure 17. A fermata is placed over the final note of the second staff in measure 20.

Sixth system of musical notation, measures 21-24. The first staff (treble clef) has a piano (*p*) dynamic marking in measure 21. The second staff (bass clef) has a piano (*p*) dynamic marking in measure 21. A fermata is placed over the final note of the second staff in measure 24.

First system of musical notation, measures 1-2. The key signature is two sharps (F# and C#). The first staff (treble clef) contains a whole rest in measure 1 and a half note G4 in measure 2. The second staff (bass clef) contains a half note F#3 in measure 1 and a half note G3 in measure 2. The third staff (treble clef) contains a half note F#4 in measure 1 and a half note G4 in measure 2. The fourth staff (bass clef) contains a half note F#3 in measure 1 and a half note G3 in measure 2.

Second system of musical notation, measures 3-4. The first staff (treble clef) contains a half note G4 in measure 3 and a half note F#4 in measure 4. The second staff (bass clef) contains a half note F#3 in measure 3 and a half note G3 in measure 4. The third staff (treble clef) contains a half note F#4 in measure 3 and a half note G4 in measure 4. The fourth staff (bass clef) contains a half note F#3 in measure 3 and a half note G3 in measure 4.

Third system of musical notation, measures 5-6. The first staff (treble clef) contains a half note G4 in measure 5 and a half note F#4 in measure 6. The second staff (bass clef) contains a half note F#3 in measure 5 and a half note G3 in measure 6. The third staff (treble clef) contains a half note F#4 in measure 5 and a half note G4 in measure 6. The fourth staff (bass clef) contains a half note F#3 in measure 5 and a half note G3 in measure 6.

Fourth system of musical notation, measures 7-8. The first staff (treble clef) contains a half note G4 in measure 7 and a half note F#4 in measure 8. The second staff (bass clef) contains a half note F#3 in measure 7 and a half note G3 in measure 8. The third staff (treble clef) contains a half note F#4 in measure 7 and a half note G4 in measure 8. The fourth staff (bass clef) contains a half note F#3 in measure 7 and a half note G3 in measure 8.

First system of musical notation, measures 1-2. The music is in 2/4 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with a half note, a quarter note, and a half note, while the left hand provides a harmonic accompaniment with a half note and a quarter note.

Second system of musical notation, measures 3-4. The right hand continues the melodic line with a half note and a quarter note. The left hand features a half note and a quarter note. The dynamic marking *mf* is present.

Third system of musical notation, measures 5-6. The right hand features a melodic line with a half note and a quarter note. The left hand features a half note and a quarter note. The dynamic marking *mf* is present.

Fourth system of musical notation, measures 7-8. The right hand features a melodic line with a half note and a quarter note. The left hand features a half note and a quarter note. The dynamic marking *mf* is present.

Fifth system of musical notation, measures 9-10. The right hand features a melodic line with a half note and a quarter note. The left hand features a half note and a quarter note. The dynamic marking *dim.* is present.

Sixth system of musical notation, measures 11-12. The right hand features a melodic line with a half note and a quarter note. The left hand features a half note and a quarter note. The dynamic marking *cresc.* is present.

Seventh system of musical notation, measures 13-14. The right hand features a melodic line with a half note and a quarter note. The left hand features a half note and a quarter note. The dynamic marking *cresc.* is present.

Measures 1-12 of a piano piece. The score is written for piano (p) and includes dynamic markings such as *cresc.* and *sempre cresc.*. The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

Var. IV.

Measures 13-24 of the piece, labeled **Var. IV.**. The score is written for piano (p) and includes dynamic markings such as *cresc.* and *f*. The music features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is common time (C).

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various dynamics and articulations:

- System 1:** The first staff has a *mf* dynamic. The second staff has a *fp* dynamic. The third staff has a *p* dynamic.
- System 2:** The first staff has a *p* dynamic. The second staff has a *p* dynamic.
- System 3:** The first staff has a *cresc.* dynamic. The second staff has a *dim.* dynamic.
- System 4:** The first staff has a *cresc.* dynamic. The second staff has a *dim.* dynamic.
- System 5:** The first staff has a *p cresc.* dynamic. The second staff has a *cresc.* dynamic.
- System 6:** The first staff has a *p* dynamic. The second staff has a *cresc.* dynamic.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece of music.

This musical score is for a piano and violin duo, spanning six systems. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: The piano part features a rapid ascending scale in the right hand, marked *cresc.* and *f*. The violin part has a melodic line with a slur and a *sempre cresc.* marking.

System 2: The piano part continues with a rapid ascending scale, marked *cresc.* and *f*. The violin part has a melodic line with a slur and a *dim.* marking.

System 3: The piano part features a rapid ascending scale, marked *p* and *cresc.*. The violin part has a melodic line with a slur and a *dimin.* marking.

System 4: The piano part features a rapid ascending scale, marked *p* and *cresc.*. The violin part has a melodic line with a slur and a *dimin.* marking.

System 5: The piano part features a rapid ascending scale, marked *p* and *cresc.*. The violin part has a melodic line with a slur and a *dimin.* marking.

System 6: The piano part features a rapid ascending scale, marked *cresc.* and *f*. The violin part has a melodic line with a slur and a *dimin.* marking.

First system of a musical score in D major (two sharps). The right hand features a melodic line with a crescendo leading to a forte (f) dynamic. The left hand plays a steady eighth-note accompaniment starting at a piano (p) dynamic.

Second system of the musical score. The right hand continues the melodic development with a crescendo leading to fortissimo (ff) dynamics. The left hand maintains the eighth-note accompaniment, also marked with a piano (p) dynamic.

Third system of the musical score. The right hand features a melodic line with a crescendo leading to a piano (p) dynamic. The left hand plays a steady eighth-note accompaniment, also marked with a piano (p) dynamic.

Fourth system of the musical score. The right hand features a melodic line with a crescendo leading to a piano (p) dynamic. The left hand plays a steady eighth-note accompaniment, also marked with a piano (p) dynamic. The system concludes with a fortissimo (ff) dynamic and a piano (p) dynamic.

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